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LA
PROVENCALE.

PROVINCIAL.

LA
PROVENCALE,
Nouvelle ENTRE'E ajoutée
AUX FESTES
DE THALIE,

En Septembre 1722.

Par Mr. M O U R E T , Ordinaire de la Musique du Roy.



DE L'IMPRIMERIE

De J-B-CHRISTOPHE BALLARD, Seul Imprimeur du Roy pour la Musique,
à Paris, rue Saint Jean-de-Beauvais, Au Mont-Parnasse.

M. DCCXXII.

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PROVINCIAL

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AUX FERTES

D E J I A I E

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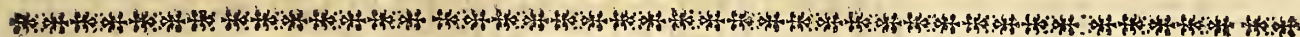
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LA PROVENCALE,

Nouvelle ENTREE ajoutée

AUX FESTES DE THALIE,



SCENE PREMIERE.

NERINE, CRISANTE.

Vite.

RITOURNELLE.

VIOLONS.

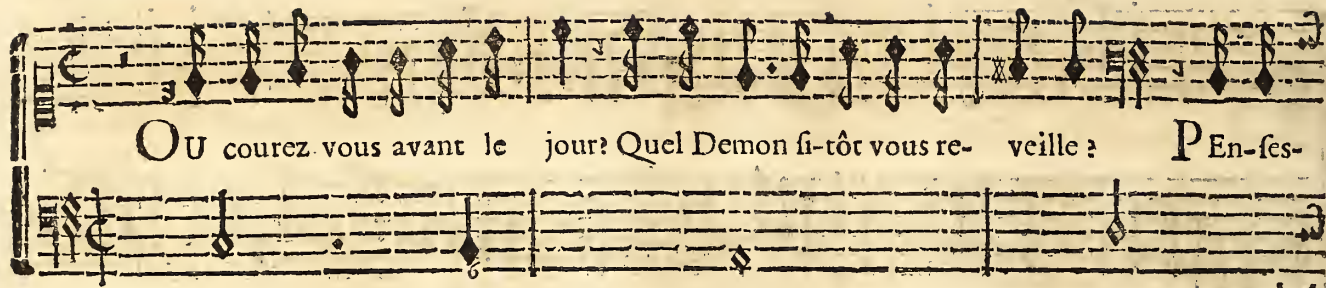
VIOLONS.

BASSE-CONTINUE.

A







OU courez vous avant le jour? Quel Demon si-tôt vous re- veille? P En-fes-

B-C.



tu qu'un Jaloux, sommeille Quand il est bercé par l'amour? Florine en ce mo-ment re-



double mes al-larmes, Je m'exerce la nuit à gar-der ses appas. L'Exercice est pe-

CRISANTE.

nible, il ne vous convient pas: Laissez-moy veiller sur ses char- mes. C'En est fair...

pour Crisante il n'est plus de re- pos: Mon cœur est saisi d'épou- vante, De

puis-que chaque jour une Barque ga- lante Me montre un Rival sur les flots:

Elle approche trop de la rive; on entend des concerts chers dans ces climats; Flo-

This system contains two staves of music. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with some measures containing triplets. The lower staff is a piano accompaniment with a bass clef, featuring chords and single notes, including some marked with an 'x'.

rine y paroît attentive, Et cent fois sur ces bords, elle porte ses pas.

This system continues the musical piece with two staves. The vocal line (upper staff) includes a triplet of eighth notes. The piano accompaniment (lower staff) features more complex rhythmic patterns, including triplets and sixteenth notes, with some measures marked with an 'x'.

NERINE. Air.

Des que le Plaisir se présente, La jeunesse vole après lui, La Jeunesse

This system begins with the title 'NERINE. Air.' above the first staff. It consists of two staves of music. The vocal line (upper staff) has a treble clef and a key signature of one flat. The piano accompaniment (lower staff) includes various rhythmic figures, such as sixteenth-note runs and chords, with some measures marked with an 'x'.

SCENE I.

7

vo- le après luy, La jeunesse vo-

le après luy: Plus elle a ressen-ti d'en-

nuy, Plus sa joye est vive & piquan- te Plus elle a ressen-ti d'ennuy, Plus sa joye est

LA PROVENÇALE,

vive & piquante: Dès que le Plaisir se présente, La Jeunesse vole après

The first system of musical notation consists of two staves. The upper staff is a single melodic line in G major, featuring eighth and sixteenth notes with various ornaments (marked with asterisks). The lower staff is a piano accompaniment in G major, primarily using sixteenth-note chords and single notes, with some sixteenth-note triplets indicated by the number '6'.

lui, La Jeunesse vole après lui,

The second system continues the melody and accompaniment. The upper staff shows a continuation of the melodic line with ornaments. The lower staff includes some sixteenth-note triplets marked with '6' and a seventh-note triplet marked with '7'.

La Jeunesse vole après lui.

The third system concludes the piece. The upper staff features several sixteenth-note triplets marked with the number '3'. The lower staff continues with the piano accompaniment, including some sixteenth-note triplets marked with '6'.

Du côté de la terre, un mur à triple é- tage Sert de digue aux sou- pirs de mille A-

B-C.

mants di- vers; Je médite un pro- jet, qui déjà me sou- lage; Je veux faire fer-

NERINE.

mer le pâ- sage des mers. IL faut pour achever l'ou- vrage, Faire fermer auf-

B

si le passage des airs. JE crains pour mon a-mour quelque triste avan-

B-C.

ture: Florine par nos soins é-levée en ces lieux, Plus belle que l'Astre des

cieux, Croit qu'à ses traits nais- sants le sort a fait in- jure; J'ay sçu, par une a-

droite & nouvelle imposture, Luy faisant d'elle-même un portrait odieux,

B-C.

Donner le change à la nature: Ne perdons pas le fruit d'un art industriel-

NERINE.
A I R.

eux. Notre sexe, n'est pas crédule, Quand on l'accuse de laidure: Et l'ob-

B ij

jet le plus ridi- cule, Se croit ai- mable au fond du cœur. Se croit aimable

B.C.

CRISANTE.

ble au fond du cœur. Et l'objet... cœur. Florine est simple, elle est naïve,

ive, Garde- toy bien de la dé-fabu- fer, Retranchons-luy d'a- bord l'a-

speçt de cette rive, Nous songerons a- près à l'épou- ser. Elle

B. C.

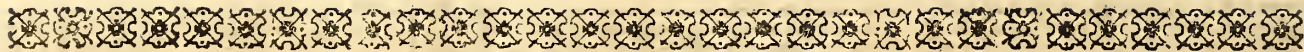
This system contains two staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains the lyrics 'speçt de cette rive, Nous songerons a- près à l'épou- ser. Elle'. The bottom staff is a basso continuo line with a bass clef and a key signature of one flat. It includes figured bass notation, including a '6' and an 'x'.

vient, elle rêve, & sa vuë atten- tive, Sur ces flots que je crains, semble

This system contains two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains the lyrics 'vient, elle rêve, & sa vuë atten- tive, Sur ces flots que je crains, semble'. The bottom staff is a basso continuo line with a bass clef and a key signature of one flat. It includes figured bass notation, including a '6' and an 'x'.

se repo- ser.

This system contains two staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It contains the lyrics 'se repo- ser.'. The bottom staff is a basso continuo line with a bass clef and a key signature of one flat. It includes figured bass notation, including a 'w'.



S C E N E I I.

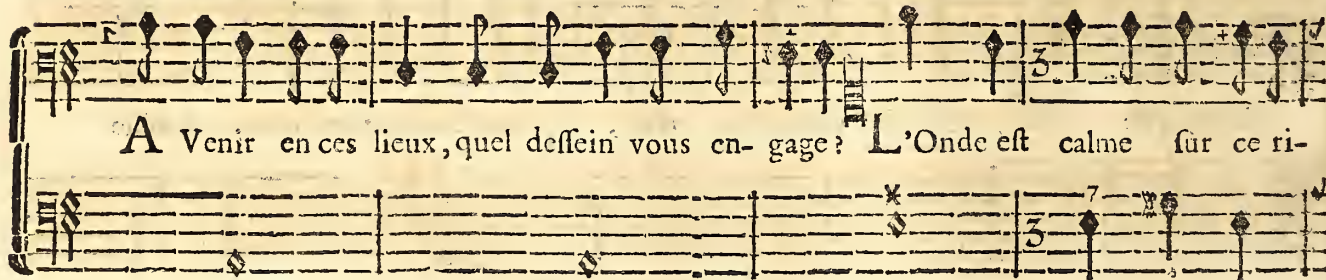
CRISANTE, FLORINE, NERINE.



P R E' L U D E.

CRISANTE.

FLORINE.



A Venir en ces lieux, quel dessein vous en-gage? L'Onde est calme sur ce ri-

B-C.



vage, Elle offre à mes regards, un fi- dele miroir; Mal-gré tout mes def-

fauts, je me plais à m'y voir; C'est mon plus doux plaisir, laissez-m'en

B-C.

NERINE.

faire usage. JE vous l'ay dit cent fois, l'image de vos traits Doit vous

FLORINE.

faire une horreur extrême. C Et avis vous convient, profitez-en vous même; Il

semble pour vous, fait ex- près. N Erine est aimable, elle est belle, Je voudrais qu'en beau-

B-C.

FLORINE.

té vous pussiez l'éga- ler. Quelle grace !.. T Ant mieux pour elle, J'aime mieux ma lai-

deur, que de luy ressembler : Mais enfin, dans mes traits, qu'ai-je donc qui vous

bleſſe? Ils ſont trop déli- cats, ils ont trop de jeunefſe; Et vos yeux pleins d'un

B.C.

Detailed description: This is the first system of a musical score. It consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains a melody with various note values including eighth and sixteenth notes, and rests. The bottom staff is a basso continuo line in bass clef, providing harmonic support with chords and single notes. The lyrics are written below the vocal staff.

certain feu, Sont trop ouverts, & la bouche trop peu. Vous avez contre vous en-

Detailed description: This is the second system of the musical score. It continues the vocal melody and basso continuo from the first system. The lyrics 'certain feu, Sont trop ouverts, & la bouche trop peu. Vous avez contre vous en-' are written below the vocal staff. The musical notation includes various note values and rests, with some notes marked with 'x' or '6'.

cor votre jeunefſe, Ce vice ne peut s'excuser; Connoiſſez cependant juſqu'où

C

Detailed description: This is the third system of the musical score. It concludes the vocal melody and basso continuo. The lyrics 'cor votre jeunefſe, Ce vice ne peut s'excuser; Connoiſſez cependant juſqu'où' are written below the vocal staff. The system ends with a final cadence in the basso continuo line, marked with a 'C'.

va ma foi- bleffe; Malgré tant de deffauts, je vais vous épou-ser... Voº fremif-fez... vous chã-

B.C.

FLORINE à part.

CRISANTE à Nerine.

gez de vi- sage ! O Ciel ! de ce malheur daigne me prefer- ver. J E fors pour ordõ-

ner un mur sur ce ri- vage. Nerine, en m'atten- dant, pren soin de l'obser- ver.

SCENE III.

FLORINE, NERINE.

Mer paisible, &c.

FLUTES.

VIOLONS.

FLUTES,

VIOLONS.

Doux.

B.C.

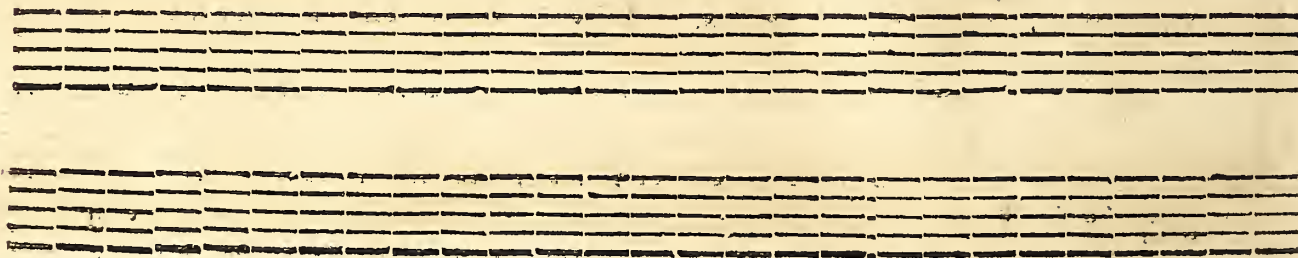
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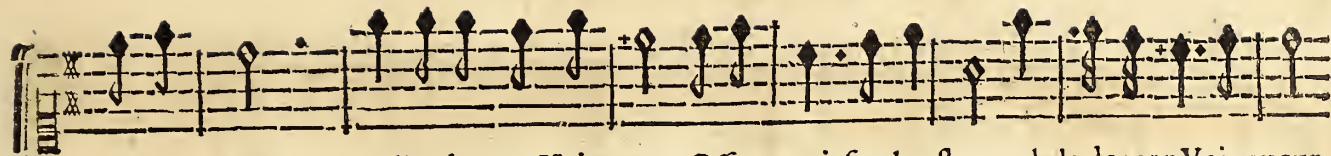
LA PROVENCALE,
FLORINE.

Musical score for the song "LA PROVENCALE, FLORINE." The score consists of a vocal line and three piano accompaniment staves. The vocal line begins with the lyrics "Mer pai-sible, où cent fois j'ay cherché mon i- mage, Offrez - moi". The piano accompaniment includes various musical notations such as treble and bass clefs, key signatures, and time signatures. The score is written in a historical style, with some notes marked with asterisks and a "6*" marking appearing in the third piano staff.

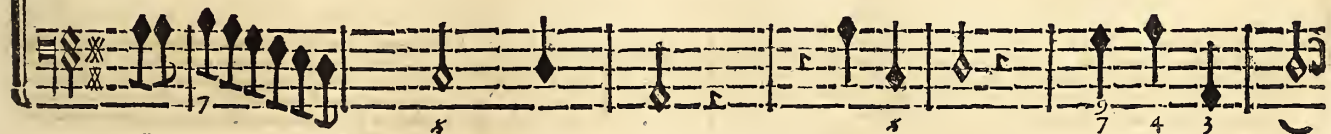
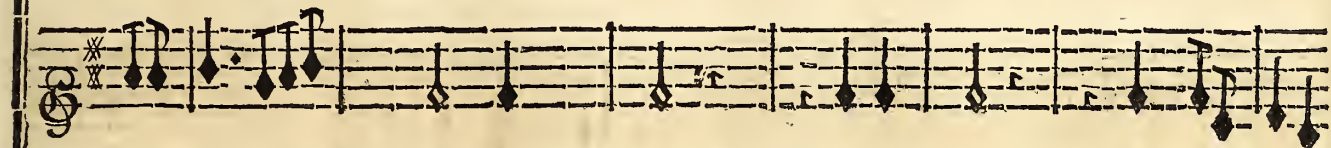
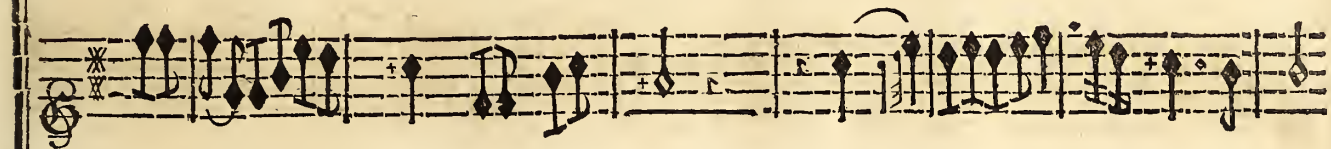
Mer pai-sible, où cent fois j'ay cherché mon i- mage, Offrez - moi

B.C.

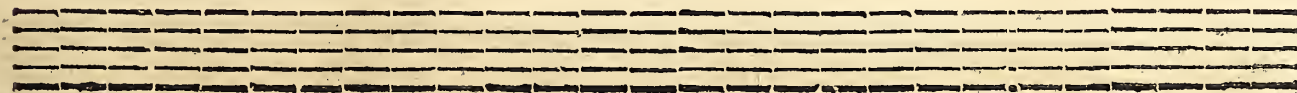
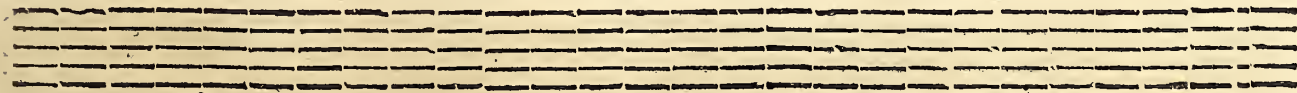




sur les flots, celle de mon Vainqueur. Offrez-moi sur les flots, cel- le de mon Vainqueur.



B.C.



Que n'ai-je pour lui seul mille attraits en par-ta-ge !

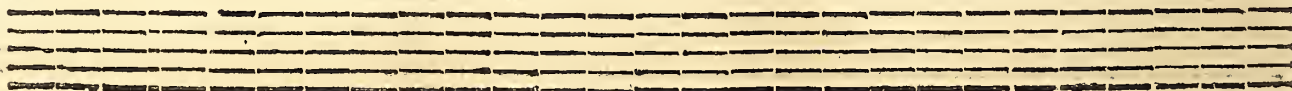
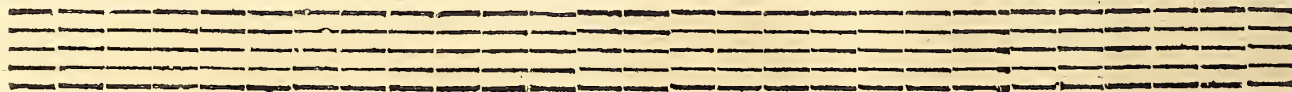
-B.C

6 4x

6 7 4 3x

5

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second and third staves are instrumental accompaniment. The fourth staff is a basso continuo line with figured bass notation. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be common time (C). The score is for a piece titled 'LA PROVENCALE'.



Ah ! ah ! si j'ose en croi- re mon cœur, Ce n'est point le ha- zard,

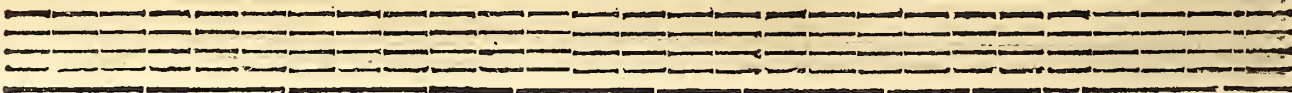
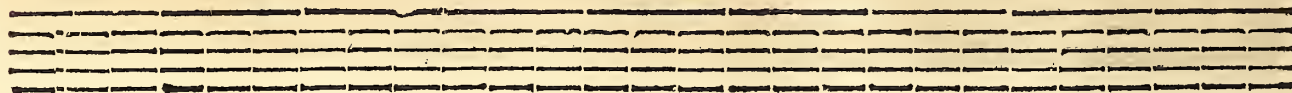
The musical score consists of a vocal line and three instrumental staves. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. The three instrumental staves are written in a single staff with a treble clef and a key signature of one sharp (F#). The first two staves are for a keyboard instrument, and the third staff is for a lute or guitar. The music is in a 3/4 time signature. The vocal line begins with a fermata on the first note, followed by a series of eighth and sixteenth notes. The instrumental staves provide accompaniment with various rhythmic patterns and chords.

B.C.

Handwritten musical score for a piece titled "LA PROVENCALE". The score is written on four staves. The first staff is a vocal line with lyrics underneath. The second and third staves are piano accompaniment. The fourth staff contains figured bass notation. The lyrics are: "c'est un soin plus flatteur, Qui l'at-tire sur ce ri-va-ge. Ah! si j'ose en". The music is in a key with one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and ornaments.

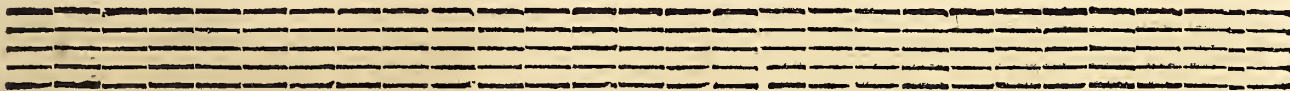
c'est un soin plus flatteur, Qui l'at-tire sur ce ri-va-ge. Ah! si j'ose en

B-C.



croire mon cœur, Ce n'est point le ha- zard, c'est un soin plus fla- teur Qui l'at- tire

B-C.



D

sur ce ri- va- ge. Mer paisible, où cent fois j'ay cherché mon i- mage,

B-C.

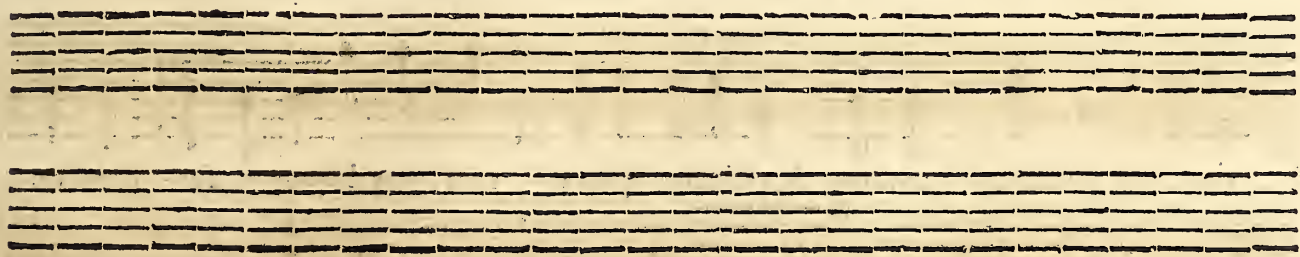
6 6*

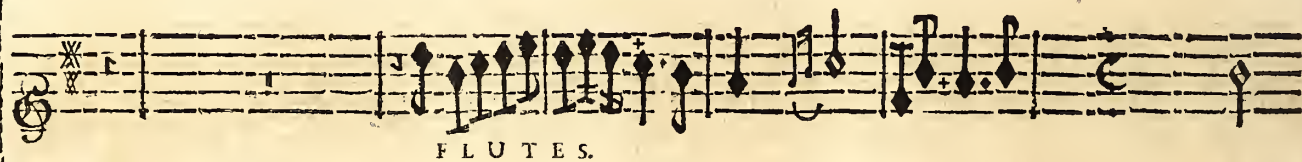
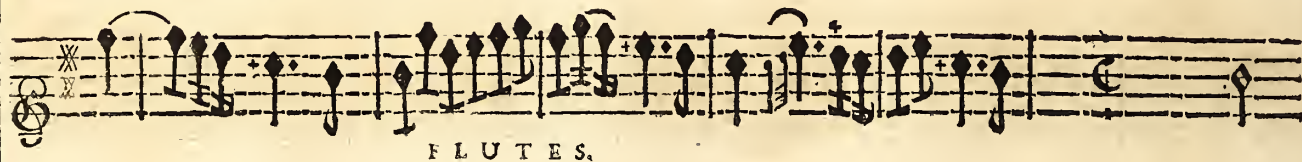
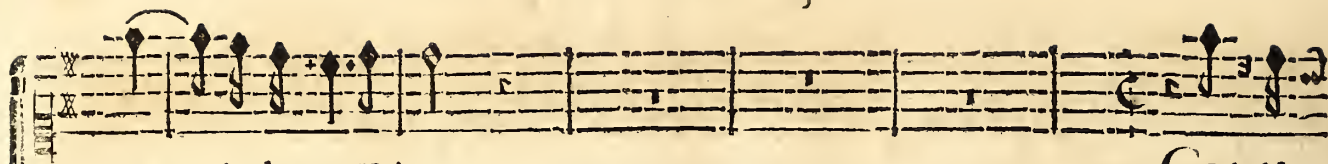
The musical score consists of four staves. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is a basso continuo line with figured bass notation. The music is in a minor key, indicated by the key signature of one flat. The tempo is marked 'Allegretto'.

Offrez- moy sur les flots , celle de mon Vainqueur. Offrez moy sur les flots ,

The musical score consists of four staves. The first staff is a vocal line with lyrics. The second and third staves are instrumental, likely for a lute or guitar, featuring a treble clef and a key signature of one sharp (F#). The fourth staff is also instrumental, featuring a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and accidentals.

B-C.





S C E N E I I I.
E N T R E E D E S M A T E L O T S.

Violons.

B. C.

This block contains the first two staves of the musical score. The top staff is for Violons (Violins) and the bottom staff is for B. C. (Bass and Continuo). Both staves are in C major, 3/4 time, and feature a series of eighth-note patterns.

NERINE.

Mais, ô Ciel! de quels sons retentissent ces bords? Violons.

This block contains the third and fourth staves. The third staff is for Nerine, with the lyrics "Mais, ô Ciel! de quels sons retentissent ces bords?" written below it. The fourth staff is for Violons. The music continues with similar rhythmic patterns.

This block contains the fifth and sixth staves of the musical score, continuing the instrumental parts for Violons and B. C. The notation remains consistent with the previous staves.

LA PROVENÇALE,

NERINE.



Tout est per-du; c'est la barque fa- tale, J'y vois le jeune Objet qui

B-C.

FLORINE.

NERINE.



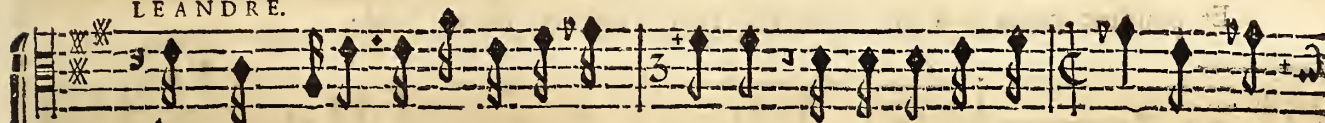
cause vos transports. Rentrez, Non, je de- meure. O Douleur fans é- gale, Al-



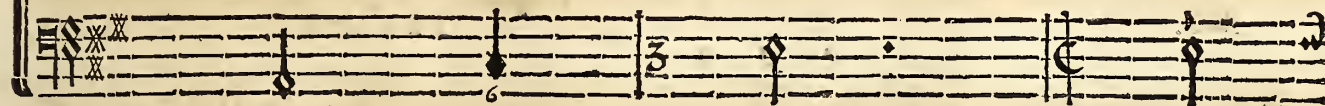
lons, hâtons-nous de par- tir, Cherchons par tout Cri- sante, il le faut aver- tir.

S C E N E I V.
LEANDRE, FLORINE, NERINE.

LEANDRE.



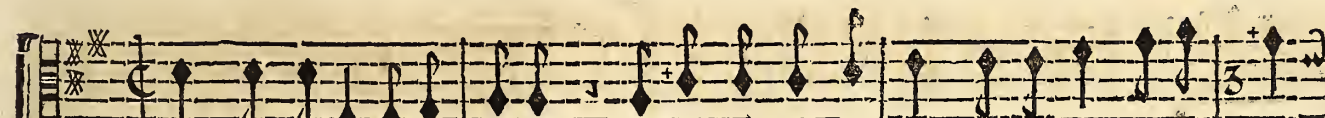
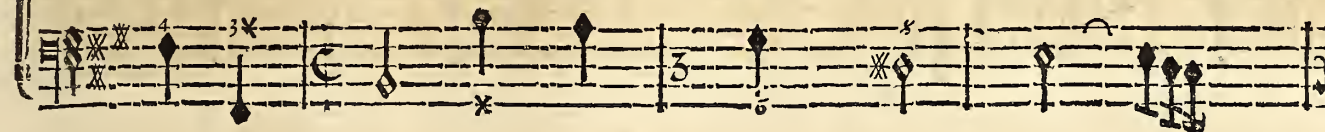
Arête, Arrête Argus impito- yable, Il y va de tes jours si tu



B-C.



fors de ces lieux. Et vous, rassurez- vous, Objet incomparable : Pour seconder mes

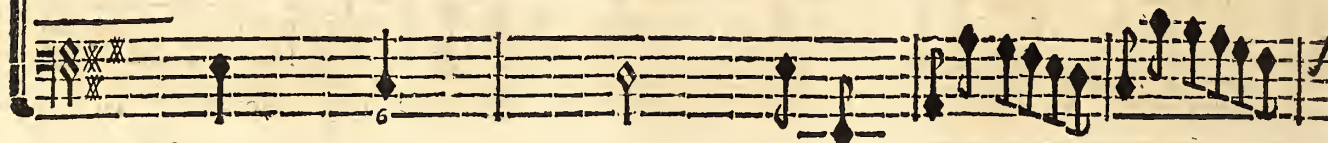


vœux, Un amy secou- rable Amuse en ce moment un Jaloux odi- eux;





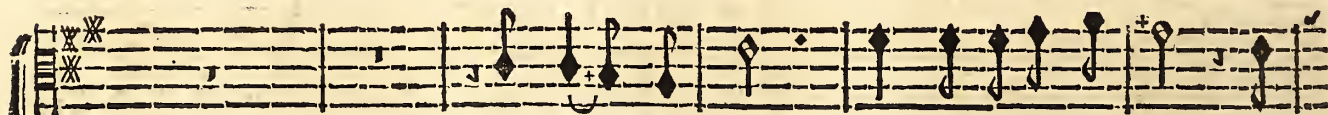
Et pour me montrer à vos yeux, J'ay saisi l'instant favo- rable.



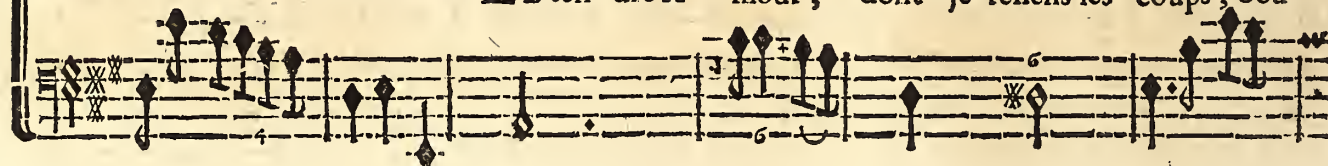
B-C.

PRELUDE.

A I R.



L E ten- dre A- mour, dont je ressens les coups, Sou-



mer à vos attraites l'amant le plus fidel- le: le. Des plus rares beau-



rez vous êtes le model- le, Et les Dieux n'ont rien fait de si par- fait que

B - C.

vous. Et les Dieux n'ont rien fait de si par- fait que vous. Des plus. . vous.

B - C.

FLORINE, à NERINE.

NERINE.

V Ous l'entédez, Nerine, on dit que je suis belle. N E voyez-vo' pas bien qu'on se mocque de nous.

B - C.

E

FLORINE, à LEANDRE.

V Ous dites que je suis ai- mable, Mais je doute de vos discours : On me re-

B-C.

LEANDRE.

proche tous les jours Que mes traits n'ont rien d'agre- a- - ble. E T qui

A I R.

peut vous te- nir ce lan- gage o-di- eux ? T Out cede au pouvoir de vos yeux, Vous a-

vez plus d'eclat que la naissante au- ro- re: Tout... re: Vous êtes l'i-

B-C.

ma-ge des Dieux; c'est peu de vous ai- mer , il faut qu'on vous ado- re. C'est

peu de vous ai-mer, il faut qu'on vous ado- re. Quel langage flatteur ! FIORINE.

E ij

recommencez en- core... C'est peu de vous ai- mer, il faut qu'on vous a-

B.-C.

NERINE, à part.

do- re. F Aut-il perdre en un jour le fruit de tant de soins, Et que mes yeux en

LEANDRE.

soient te- moins? U Ne retraite si fau- vage Doit-elle être faite pour vous? Souf-

frez qu'un tendre Amant, Par les jeux les plus doux, Adou- cisse vôt're esclav- vâge :

658

B-C.

Et tan- dis que vôt're Ja-loux Est par mes soins occu-pé loin de nous, Que nos con-

6

certs soient mon pre- mier homma- ge.

6 4x

ENTRÉE, POUR LES MATELOTS.

Violons.

B-C.

This system contains the first two staves of the musical score. The top staff is for Violons (Violins) and the bottom staff is for B-C (Bass and Contrabass). Both staves are in G major (one sharp) and 2/4 time. The Violon staff begins with a treble clef and a '2' indicating a second ending or measure. The B-C staff begins with a bass clef and a '2' indicating a second ending or measure. The music consists of eighth and sixteenth notes, with some rests and a final fermata on the B-C staff.

This system contains the next two staves of the musical score. The top staff continues the Violon part and the bottom staff continues the B-C part. The music continues with similar rhythmic patterns, including eighth and sixteenth notes, and ends with a final fermata on the B-C staff.

This system contains the final two staves of the musical score. The top staff continues the Violon part and the bottom staff continues the B-C part. The music concludes with a final cadence, marked by a double bar line and a fermata on the B-C staff.

UN MATELOT:

Jeune Beau-té, c'est dans vos yeux Que les A-mours prennent leurs armes;

B-C.

Qu'au bruit de nos concerts, ils vo-lent en ces lieux: Qu'ils y'

fassent briller vos char-mes: C'est dans vos yeux Que les A-

mours prénent leurs ar- mes ; Qu'au bruit de nos concerts , ils volent en ces lieux; Qu'ils y

B-C.

fassent briller - vos charmes. Qu'ils y fassent briller -

6-6

vos char- mes.

6



Jeune Beau- té , c'est dans vos yeux Que les A- mours prennent leurs

VIOLONS.



Jeune Beau- té , c'est dans vos yeux Que les A- mours prennent leurs

armes; Qu'au bruit de nos con- certs, ils vo- lent en ces

armes; Qu'au bruit de nos con- certs, ils vo- lent en ces

F

lieux; Qu'ils y fassent bril- ler vos char- mes.

lieux; Qu'ils y fassent bril. ler, Qu'ils y fassent briller vos char- mes. B.C.

Jeune Beau- té, c'est dans vos

Jeune Beau- té, c'est dans vos

yeux Que les A-mours prennent leurs ar- mes; Qu'au bruit de nos con- certs, ils

yeux Que les A-mours prennent leurs ar- mes; Qu'au bruit de nos con- certs, ils

vo- lent en ces lieux; Qu'ils y fassent bril- ler ,

volent en ces lieux; Qu'ils y fassent bril- ler ,

Qu'ils y fas- sent briller
F ij

vos char- mes, Qu'au bruit de nos con-certs , ils vo-

vos char- mes; Qu'au bruit de nos con-certs, ils volent en ces lieux; Qu'ils y

This system contains three staves of music. The first staff is a vocal line in G-clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a treble clef and a key signature change to one sharp. The second staff is a piano accompaniment in G-clef with a key signature of one sharp and a common time signature. The third staff is a piano accompaniment in F-clef with a key signature of one sharp and a common time signature. The lyrics are written below the staves.

lent en ces lieux; Qu'ils y fassent bril- ler

fassent bril-ler vos charmes; Qu'au bruit de nos con-certs, ils

This system contains three staves of music. The first staff is a vocal line in G-clef with a key signature of one sharp and a common time signature. It begins with a treble clef and a key signature change to one sharp. The second staff is a piano accompaniment in G-clef with a key signature of one sharp and a common time signature. The third staff is a piano accompaniment in F-clef with a key signature of one sharp and a common time signature. The lyrics are written below the staves.

vos charmes; Qu'ils y fassent bril-ler vos char-

volent en ces lieux; Qu'ils y fassent bril-ler, Qu'ils y fassent briller vos char-

mes.

mes. B-C.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics 'Jeu-ne Beau- té , c'est dans vos yeux Que les Amours prennent leurs ar- mes;' are written below it. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in a 3/4 time signature.

Jeu-ne Beau- té , c'est dans vos yeux Que les Amours prennent leurs ar- mes;

Jeu-ne Beau- té , c'est dans vos yeux Que les Amours prennent leurs ar- mes ;

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics 'Qu'au bruit de nos con- certs , ils vo-' are written below it. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The music is in a 3/4 time signature.

Qu'au bruit de nos con- certs , ils vo-

Qu'au bruit de nos con- certs , ils vo- lent en ces lieux; Qu'ils y

lent en ces lieux; Qu'ils y fassent bril-ler

fassent bril-ler vos charmes, Qu'au bruit de nos concers, ils

- vos charmes; Qu'ils y fassent briller - vos char-mes.

volent en ces lieux; Qu'ils y fassent bril. ler, Qu'ils y fassent briller vos char. mes.

Qu'ils y fassent bril- ler

Qu'ils y fassent bril- ler

This system contains three staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics 'Qu'ils y fassent bril- ler' are written below the first two staves. The music consists of eighth and sixteenth notes, with some rests and a final cadence on the first staff.

vos char- mes.

vos char- mes.

This system contains three staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef with a key signature of one sharp (F#). The lyrics 'vos char- mes.' are written below the first two staves. The music consists of eighth and sixteenth notes, with some rests and a final cadence on the first staff.

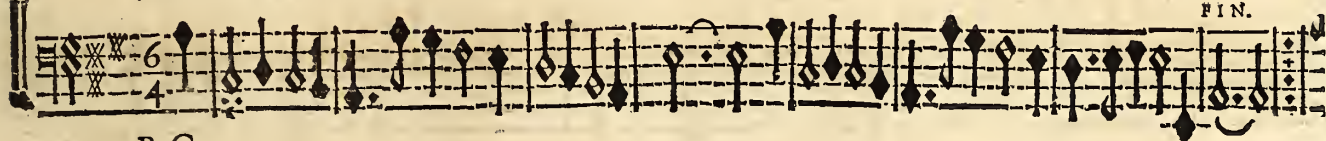
PREMIER AIR EN RONDEAU, POUR LES MATELOTS.

FIN.



VIOLONS.

FIN.



B-C.



Au Rondeau.

G

LA PROVENCE,

DEUXIÈME AIR.

The Bird Song

J. B. C.

SCENE IV.

51

TROISIEME AIR.

VIOLONS.

B.C.

LA PROVENCALE,
QUATRIEME AIR DES MATELOTS.

Violons.

B-C.

This block contains the first system of the musical score. It features two staves: the top staff is for Violons (Violins) and the bottom staff is for B-C (Bass and Contralto). Both staves are in G major (one sharp) and 3/4 time. The Violon staff begins with a treble clef and a 3-measure rest, followed by a series of eighth and sixteenth notes. The B-C staff begins with a bass clef and a 3-measure rest, followed by a series of eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

This block contains the second system of the musical score. It continues the melody for the Violons and B-C parts. The Violon staff uses a treble clef and the B-C staff uses a bass clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The system ends with a double bar line and repeat signs.

This block contains the third system of the musical score. It continues the melody for the Violons and B-C parts. The Violon staff uses a treble clef and the B-C staff uses a bass clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. The system ends with a double bar line and repeat signs.

UNE MATELOTTE.

Triom- phe, Triomphe en ces lieux, rendre Amour; Que la beau-

This system contains two staves of music. The top staff is a vocal line with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It begins with a half note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), a key signature of one sharp, and a 3/4 time signature. It features a series of chords and moving lines in both hands.

B-C.

té serve à ta gloi- re; Mais, qu'elle ait part à la victoire, Fais- la triom-

This system continues the musical piece. The vocal line (top staff) has a half note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The piano accompaniment (bottom staff) continues with chords and moving lines. The lyrics are written below the vocal line.

pher à son tour: Triom- tour: C'est

This system concludes the musical piece. The vocal line (top staff) has a half note G4, followed by a quarter rest, then a series of eighth and sixteenth notes. The piano accompaniment (bottom staff) continues with chords and moving lines. The lyrics are written below the vocal line.

pour des objets pleins de charmes, Que tu dois réserver tes traits ;

Blef- ser quelqu'Objet sans attraits, Ce se- roit prophaner tes ar- mes.

ame. Reprise.

N'est... mes. Bles-mes.

This musical score is for a piece titled 'N'est-ce pas, mes. Bles-mes.' It is written for a single melodic line on a five-line staff. The notation includes various musical symbols such as clefs, time signatures, and notes. The lyrics are written below the staff, aligned with the corresponding notes. The score is divided into measures by vertical bar lines. The first measure begins with a treble clef and a key signature of one sharp (F#). The tempo or mood is indicated by 'ame.' (Allegretto) and 'Reprise.' (Reprise). The lyrics 'N'est... mes. Bles-mes.' are written below the staff, with 'mes.' appearing twice. The score is written in a historical style, with some notes and clefs that are characteristic of 18th or 19th-century musical notation.

A R I A.

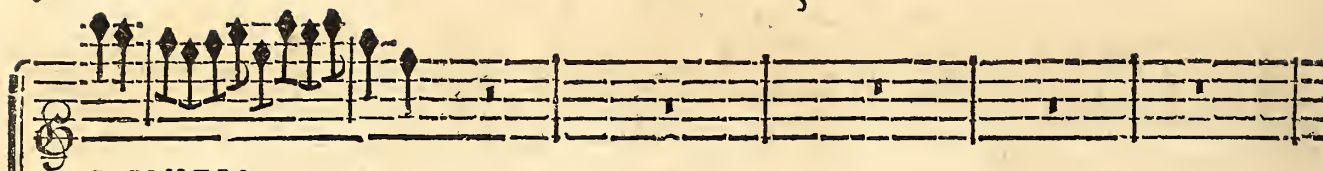
TOUS. PETITES FLUTES.

TOUS. PETITES FLUTES.

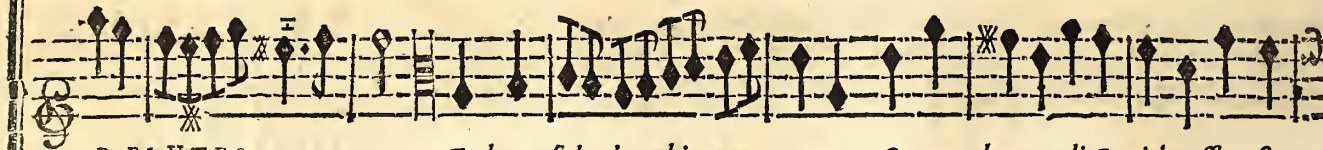
B-C. VIOLINO.

UN MATELOT.

E Ben fol- le chi non ama,



P. FLUTES.



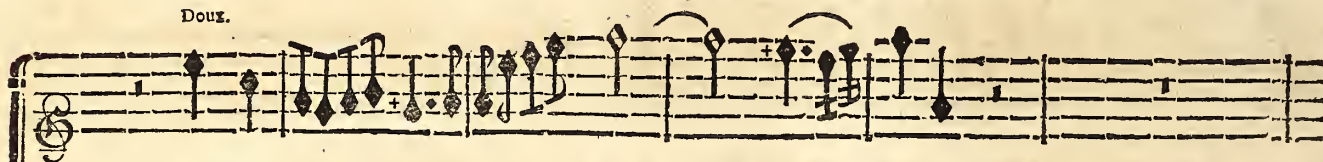
P. FLUTES.

E ben fol- le chi non ama, O non brama di Cupido esser se-

P. FLUTES.

B-C.

Doux.



VIOLONS.



gua-

ce.

VIOLONS.

E ben fol- le chi non

Doux.

a- ma, O non brama di Cu- pido esser se- gua-

P. FLUTES. VIOLONS.

ce. P. FLUTES. E ben fol- le chi non a- ma, E non brama di Cupido esser se-

First system of musical notation for 'LA PROVENCALE'. It consists of three staves. The top staff is in treble clef and contains a melodic line with various ornaments. The middle staff is in treble clef and contains a melodic line with a 'gua' marking. The bottom staff is in bass clef and contains a melodic line. The section is labeled 'B-C.' at the bottom left. The tempo 'DOUX.' is indicated at the top right. The instrument parts 'P. FLUTES.' and 'cc. VIOLONS.' are indicated on the right side of the staves.

gua.

B-C.

P. FLUTES.

cc. VIOLONS.

Second system of musical notation for 'LA PROVENCALE'. It consists of three staves. The top staff is in treble clef and contains a melodic line. The middle staff is in treble clef and contains a melodic line. The bottom staff is in bass clef and contains a melodic line. The section is labeled 'Fine.' at the bottom right of each staff. The tempo 'DOUX.' is indicated at the top right.

Fine.

Fine.

Fine.

VIOLONS.

Egli so- lo por- ta al seno, VIOLONS. Egli so- lo por- ta al

B.C

seno, non ve- leno, non ve- leno, Ma con- tenti gioia, e pa-

Hij

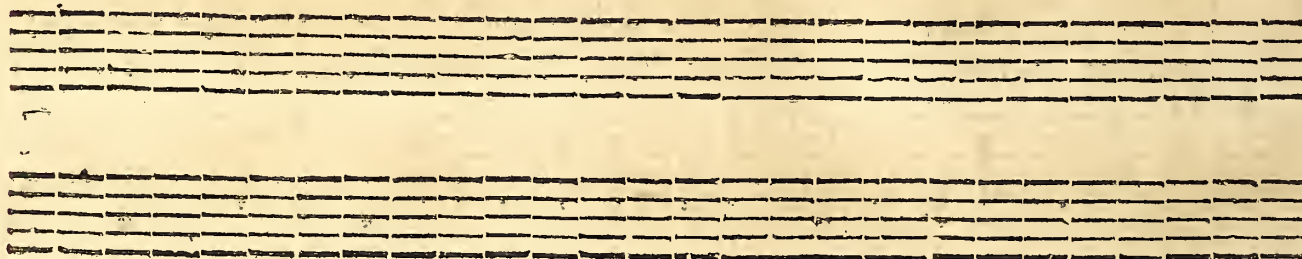
Doux.
VIOLONS.

Doux.
VIOLONS.

ce.

B-C.

The musical score consists of four staves. The first two staves are for Violons, marked 'Doux.' The third staff is for a solo instrument, marked 'ce.' The fourth staff is for a section marked 'B-C.' The notation includes various musical symbols such as notes, rests, and dynamic markings.



Fort.



VIOLONS.

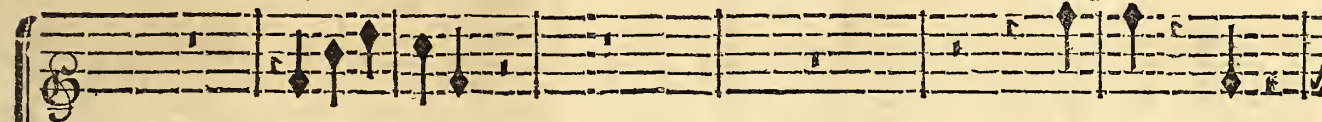


VIOLONS.

Egli so-lo por-ta al

B. C.

Doux.



Fort.

*fero, non ve-le-no, non ve- leno, Ma con-tentigioia, e pace, Ma con-tent- ti- gioia, e*

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. There are several asterisks (*) and a 'pa-' marking above the third staff, indicating specific musical features or performance instructions.

The second system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two are in bass clef. The music continues from the first system. The notation includes various musical symbols such as notes, rests, and accidentals. There is an 'adagio.' marking above the second staff, indicating a change in tempo. The system concludes with a double bar line and the instruction 'Da Capo.' below the staves.

TAMBOURIN.

MENUET.

Musical score for the first system of the Minuet. The top staff is for the Tambourin, marked with a treble clef and a 3/4 time signature. The bottom staff is for the Violons, marked with a bass clef and a 3/4 time signature. Both staves contain rhythmic notation with diamond-shaped notes.

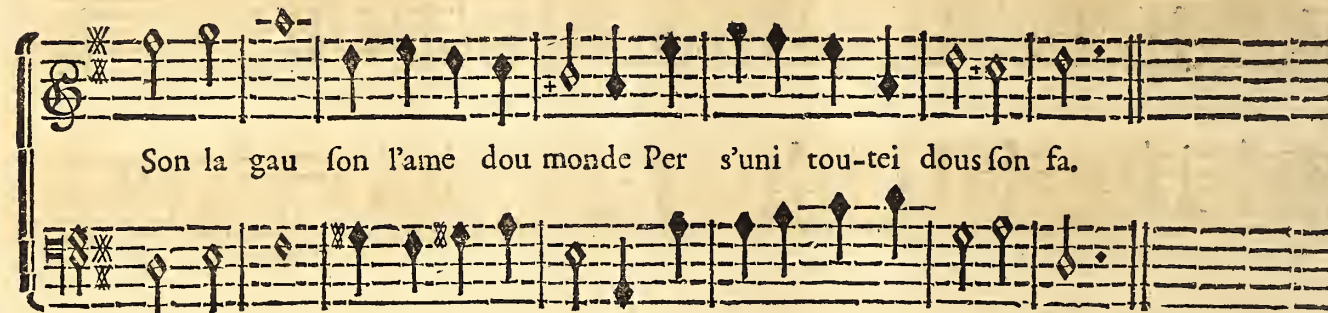
Musical score for the second system of the Minuet. The top staff is for the Tambourin, marked with a treble clef and a 3/4 time signature. The bottom staff is for the Violons, marked with a bass clef and a 3/4 time signature. Both staves contain rhythmic notation with diamond-shaped notes.

Musical score for the third system of the Minuet. The top staff is for the Tambourin, marked with a treble clef and a 3/4 time signature. The bottom staff is for the Violons, marked with a bass clef and a 3/4 time signature. Both staves contain rhythmic notation with diamond-shaped notes.

On joue deux fois le Menuet.

UN MATELOT *alternativement avec le Chœur.*


V Onte que la Beauta s'escon- de, L'Amour faou ben leou la trou-va. Von... va.



Son la gau fon l'ame dou monde Per s'uni tou-tei dous son fa.

S E N S D E S P A R O L E S P R O V E N Ç A L E S .

Quelque part que la Beauté se cache , L'Amour sçait bien-tôt la trouver :

Ils sont la joye & l'ame du monde , Ils sont faits pour s'unir tous deux.

A I R.

Quant uno filletto ei pou- lidou Tarde guaire de s'escouta : Quant.. ta: Car

B-C.

toûjour lou plai- fi ly cridou Qu'ei d'in l'a- ge de lou gousta Car... ta.

On reprend le premier Couplet alternativement avec le Chœur ; après quoy on reprend le Menuet , puis l'Air qui suit.

SENS DES PAROLES PROVENCALES.

Quand une jeune fille est jolie, Elle ne tarde guerre à s'écouter ;
Car sans cesse le plaisir luy crie, Qu'elle est dans l'age de le goûter.



B.C.



LEANDRE.

Venez, venez, belle Florine, Partons, embarquons-nous, Venez charmer l'époux,

B-C.

FLORINE.

Que l'Amour vous destine; Suivez-moy. Ciel! que dites-vous...

LEANDRE.

FLORINE.

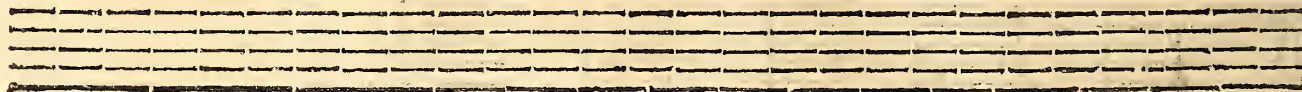
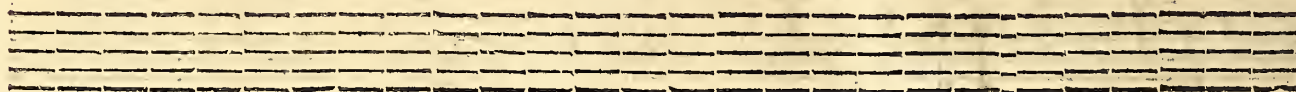
Craignez le retour d'un Jaloux... Mais je le vois. O Dieux! je cesseray de

LEANDRE.

vivre, Si son projet fatal seconde son couroux. Souffrez que je vous en dé- livre,

B-C. 6

L'Hymen va nous unir par les nœuds les plus doux. Vous voulez m'épouser, je consens à vous



SCENE V. ET DERNIERE.

CRISANTE, ET LES ACTEURS des Scenes précédentes.

fuivre.

B.C.

O Rage!

O def- poir... Per- fides Mate- lots. Ah! ren dez à mes

cris u-ne Beauté si che-re...

The first system of the musical score for 'LA PROVENCALE'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and features a melodic phrase starting with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment is in G major, 4/4 time, and features a rhythmic pattern of eighth and sixteenth notes.

B-C.

Ingra-te! tu me fuis, hélas! que dois-je faire? Si je te

The second system of the musical score for 'LA PROVENCALE'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and features a melodic phrase starting with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment is in G major, 4/4 time, and features a rhythmic pattern of eighth and sixteenth notes.

FLORINE, à Crisante.

perds, je vais m'abîmer dans les flots. D'Où vient cette fureur nou-velle? Vous

The third system of the musical score for 'LA PROVENCALE'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, and features a melodic phrase starting with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The piano accompaniment is in G major, 4/4 time, and features a rhythmic pattern of eighth and sixteenth notes.



Le Tambourin joué pendant l'Embarquement le Rigaudon cy-devant , page 66.

FIN.

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FIN.

FIN.

A T T R I B U T I O N D E L A C H A R G E
de Seul Imprimeur du Roy pour la Musique.

PAR Lettres Patentes du Roy, données à Fontainebleau le cinquième jour du mois d'Octobre, l'An de Grace mil six cent quatre-vingt-quinze, Signées, LOUIS; & sur le replis, Par le Roy, PHELYPEAUX; Scellées du grand Sceau de cire jaune; Confirmées par Lettres de Surannation, données à Marly le vingt-huitième May mil sept cent quinze, Signées comme dessus: Toutes lescdites Lettres Verifiées & Registrées en Parlement le septième Juin 1715. Il est permis (à J-B-Christophe Ballard, Seul Imprimeur du Roy pour la Musique, & Noteur de la Chapelle de Sa Majesté,) d'Imprimer, faire Imprimer, Vendre & Distribuer toute sorte de Musique, tant Vocale qu'Instrumentale, de quelque Auteur ou Auteurs que ce soit, avec tres-expresses inhibitions & défenses à tous Imprimeurs, Libraires, Tailleurs & Fondeurs de Caracteres, & autres personnes, generalement quelconques de Tailler, Fondre, ny Contrefaire les Notes, Caracteres, Lettres grises, & autres choses inventées par ledit Ballard; Ny d'entreprendre, ou faire entreprendre ladite Impression de Musique, en aucun lieu de ce Royaume, Terres & Seigneuries de l'obéissance de Sa Majesté, nonobstant toutes Lettres à ce contraires, sans le Congé & Permission dudit Ballard; A peine de confiscation des Livres ou Exemplaires, Notes, Caracteres, & autres Instruments servant au fait de ladite Impression de Musique, & de six mille livres d'Amende; Ainsi qu'il est plus amplement déclaré esdites Lettres: Sadite Majesté voulant qu'à l'Extrait d'icelles mis au commencement ou fin desdits Livres imprimez, foy soit ajoûtée comme à l'Original.



